SECTION V. Nº 5.

CHARLES HALLÉ'S

PRACTICAL

Pianoforte School.

SONATA

"LES ADIEUX, L'ABSENCE ET LE RETOUR"

Op. 81.

BY

L. VAN BEETHOVEN.

Ch. H.

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PREFACE.

A few remarks will suffice to explain the object of this Publication and its distinguishing features.

"THE PRACTICAL PIANOFORTE SCHOOL" will consist of a series of Pieces selected from the best Composers, and calculated to guide students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and *VERY DIFFICULT. Commencing with the rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the piece, until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this more than in any other matter. *Every note therefore will be fingered,* except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the thumb and fourth finger.

All *Turns*, *Shakes*, *Appoggiaturas*, and other Ornaments, will be clearly explained in foot-notes, whenever their proper execution may be doubtful; and in the more advanced pieces there will be found, in brackets, *supplementary signs of expression*, where they may appear to me to facilitate the correct rendering of the Composer's intention. These I give on my own responsibility, and as my interpretation of the master-pieces which I have made my study for many years.

Two Metronome marks will be prefixed to every Piece and Exercise;—the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault; and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication, which the long and intimate relations I have had with Messrs FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this "Practical Pianoforte School" may prove what I wish it to be—a safe guide towards a sound Musical Education.

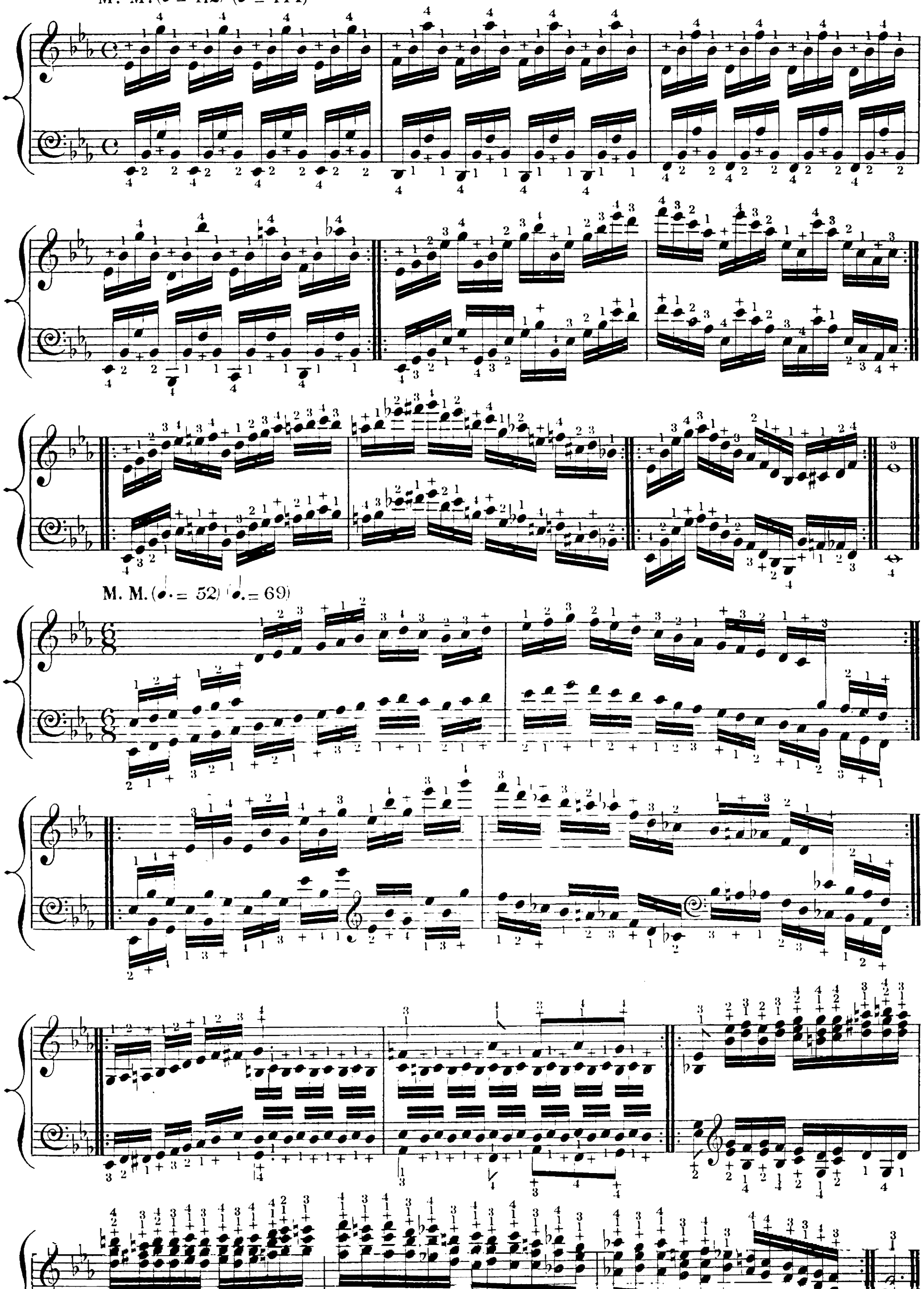
CHARLES HALLÉ.

* The title "Very Difficult" is not meant to convey the idea that this Section will provide pieces of the extreme difficulty suited to exceptional cases only (this being beyond the scope of a "*School*"); it is by taxing in a high degree the general Students' *intellectual* faculties, as well as their mechanical powers, that the works included will be found "*very difficult*" to play well.

DAILY EXERCISES.

Each repeat to be played twelve times without stopping.

M. M. (𝅗𝅥 = 112) (♩ = 144)



M. M. (𝅗𝅥. = 52) (𝅗𝅥. = 69)

SONATA.

L. van BEETHOVEN. Op. 81.

LES ADIEUX.

M. M. (♩ = 56) (♩ = 60)

Adagio.

p espressivo.

cres.

sf *p*

(piu. p)

(piu p)

pp

Allegro. M. M. (𝅗𝅥 = 92) (𝅗𝅥 = 116)

f

sf *p*

cres.

sf sfp cres.

Ped. ✻

sf sfp

Ped. ✻

gra.

p cres.

f sf sf sf

(sf) (sf)

p

espressivo.

sf

sf

espressivo.

sf

sf

p

1. 2.

p *f*

p

p

cres. *f* *p*

Ped. ✻

sempre dim.

pp

cres.

Ped.

f

sf *p*

cres.

f *sfp*

cres.

f *sfp*

Ped. Ped.

cres.

f

sf

sf

sf

p

sf

sf

8va

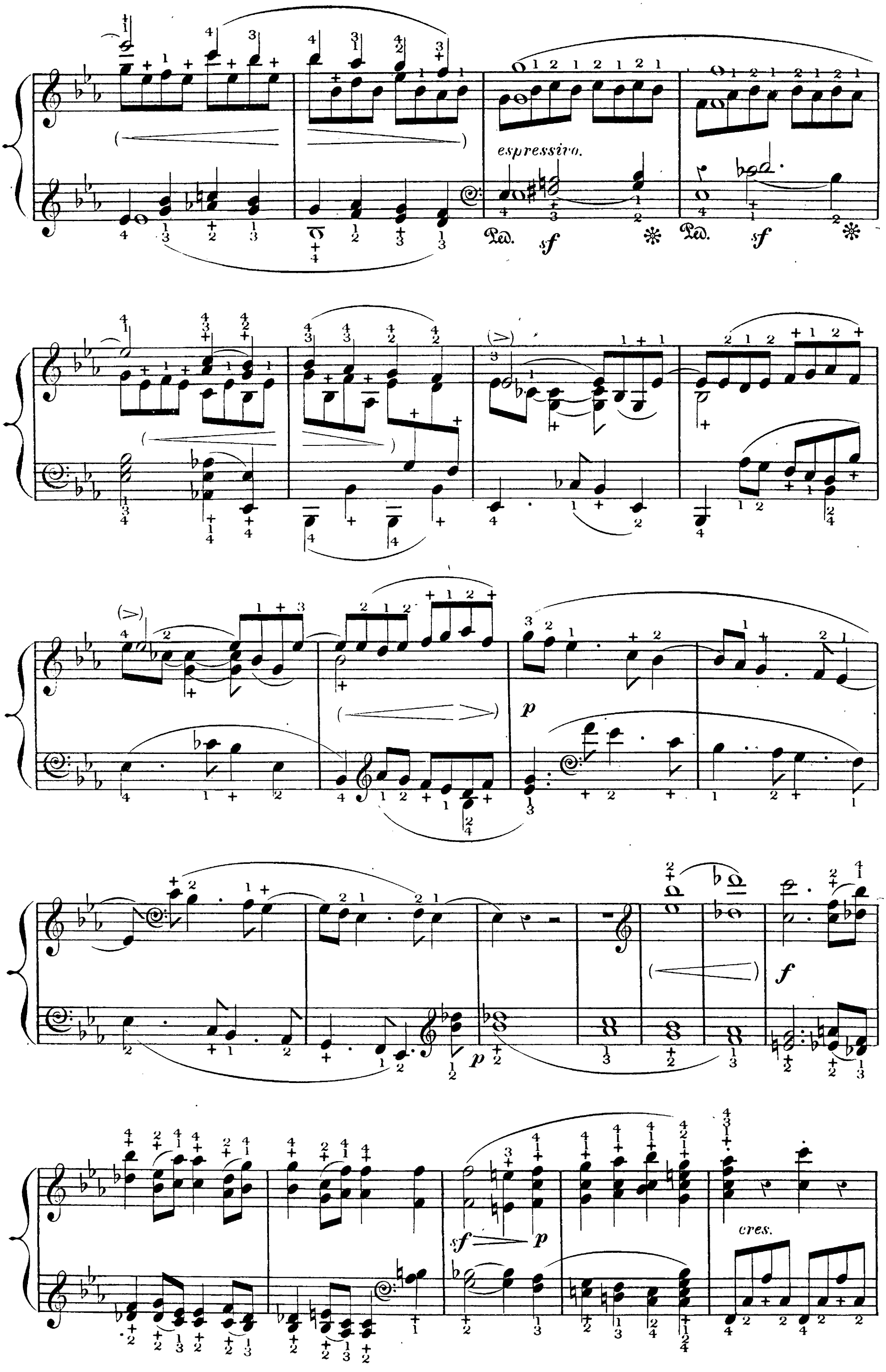
(sf)

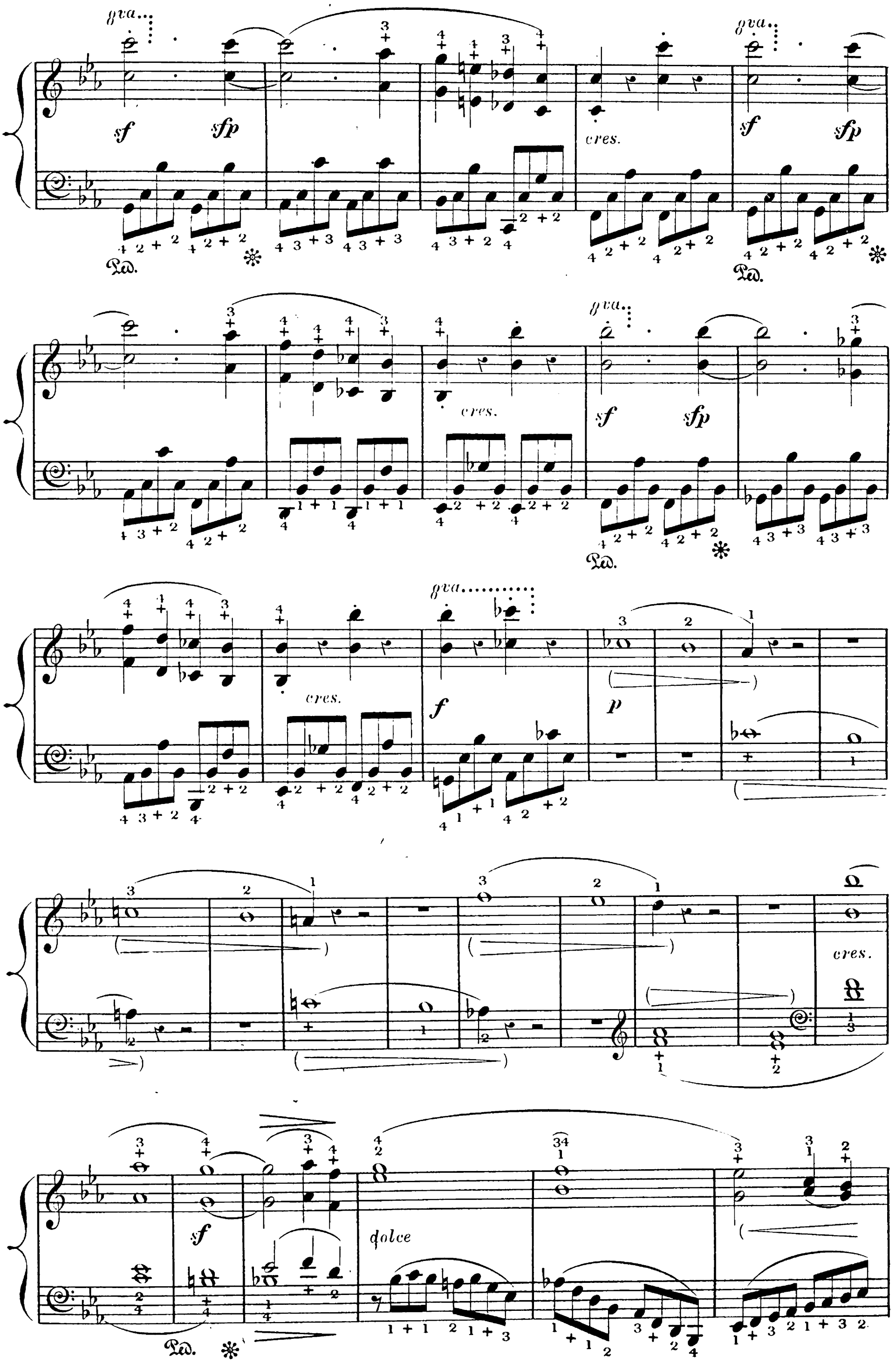
espressivo.

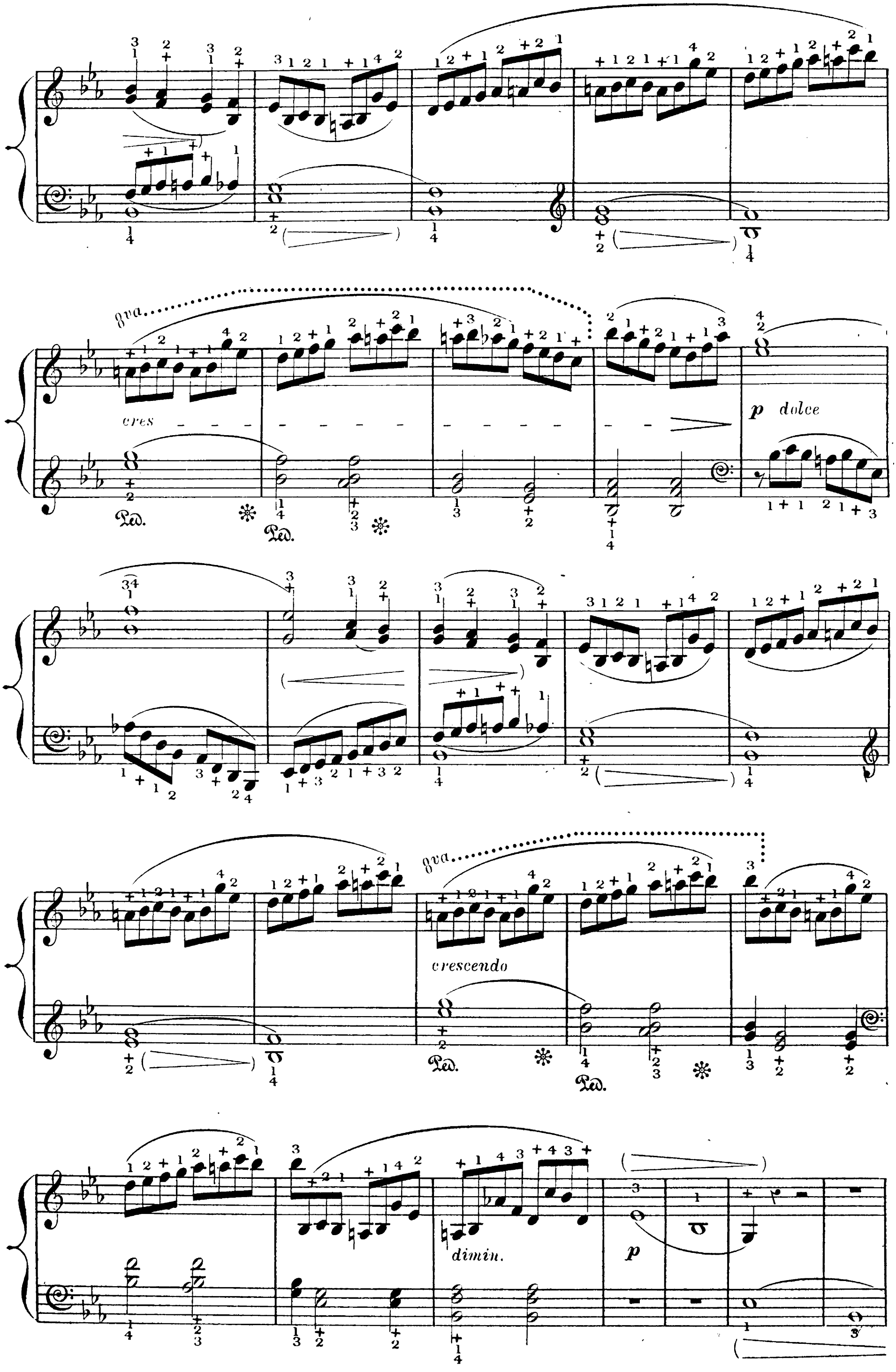
sf

sf

Ped. ✻ Ped. ✻


espressivo.
Ped.
sf
Ped.
sf
p
p
f
sf
p
cres.


8va
sf
sfp
cres.
Ped.
f
p
dolce


8va
cres
p dolce
8va
crescendo
dimin.
p

(sempre p)

semplice

cres

p

pp

gva

pp

gva

pp

f

ppp

Ped.

SECTION V № 5.

L'ABSENCE.

M. M. (♪ = 54) (♪ = 63)

Andante espressivo.

p

cres.

(f)

dim. *(p)*

cres. *sf*

sf *sf* *sf*

p

poco ritard.

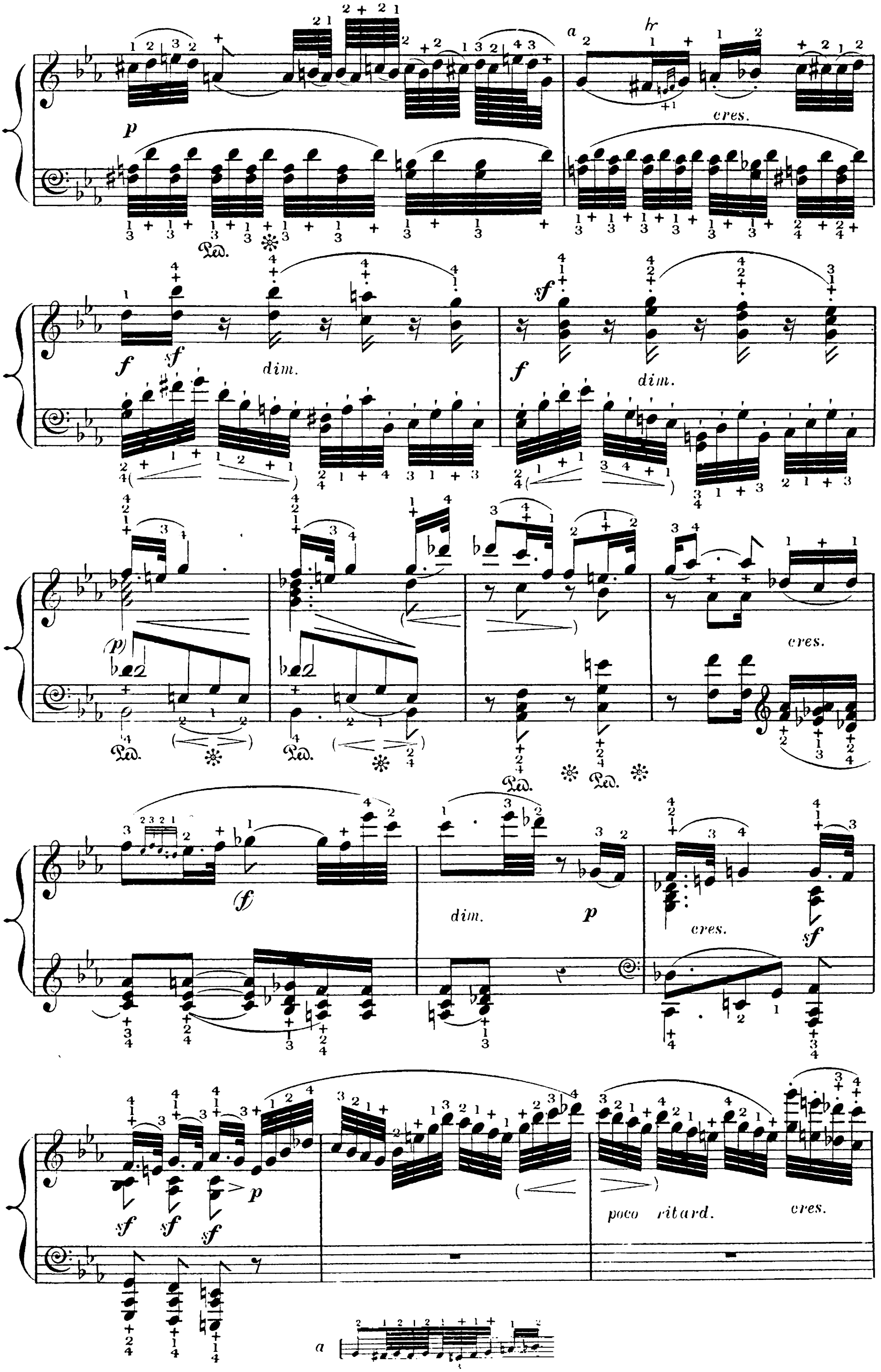
cres.

a tempo

p *cantabile.*

cres.

Ped.


p
cres.
f
sf
dim.
f
sf
dim.
(p)
cres.
(f)
dim.
p
cres.
sf
sf
sf
sf
p
poco ritard.
cres.
a

a tempo.

p cantabile.

cres.

p

cres.

sf

f

dim.

sf

f

dim.

(p)

pp

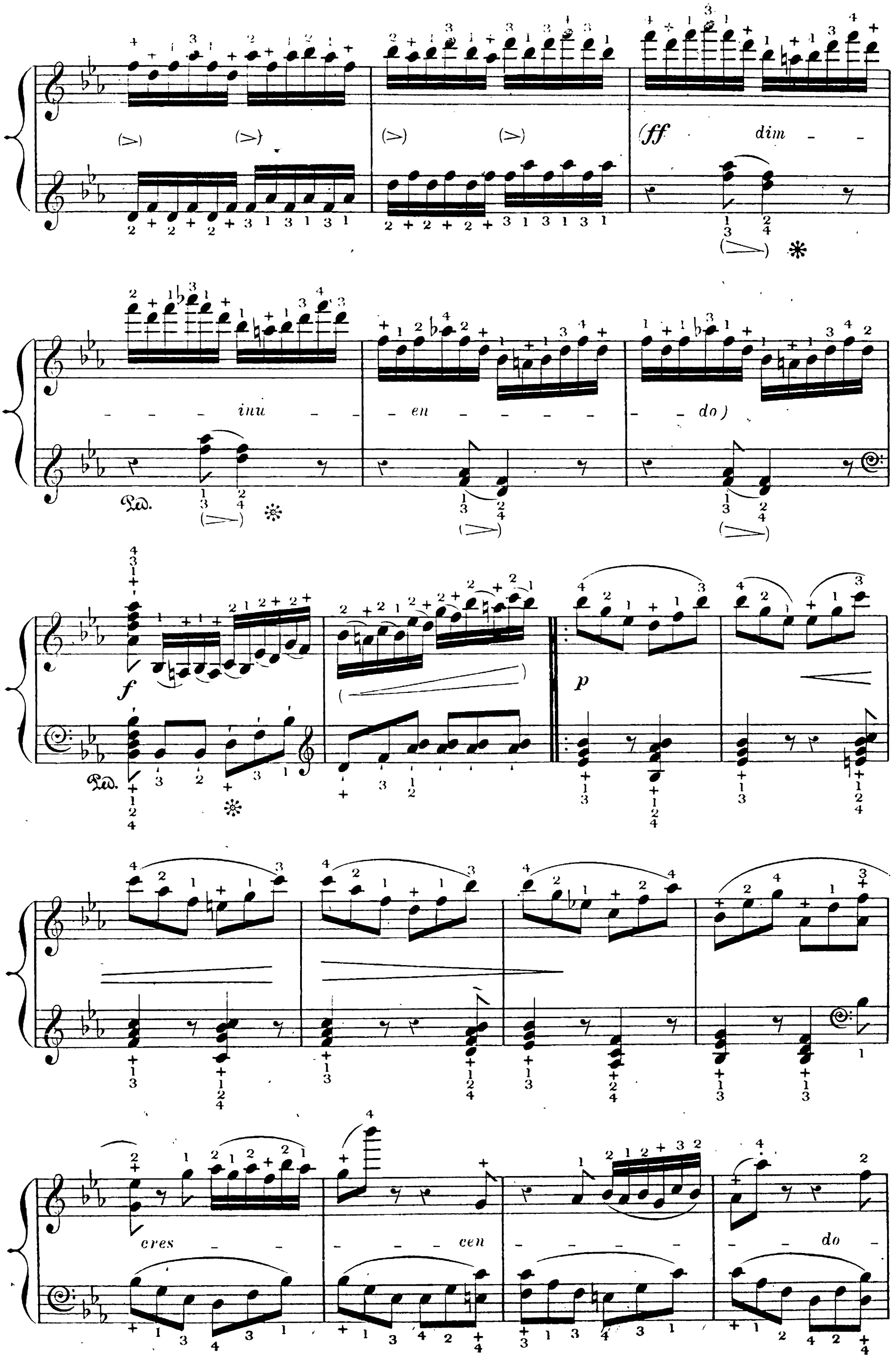
pp

LE RETOUR.

M. M. (♩. = 88) (♩. = 112)

Vivacissimamente.

f


ff
dim
inu
en
do)
f
p
cres
cen
do

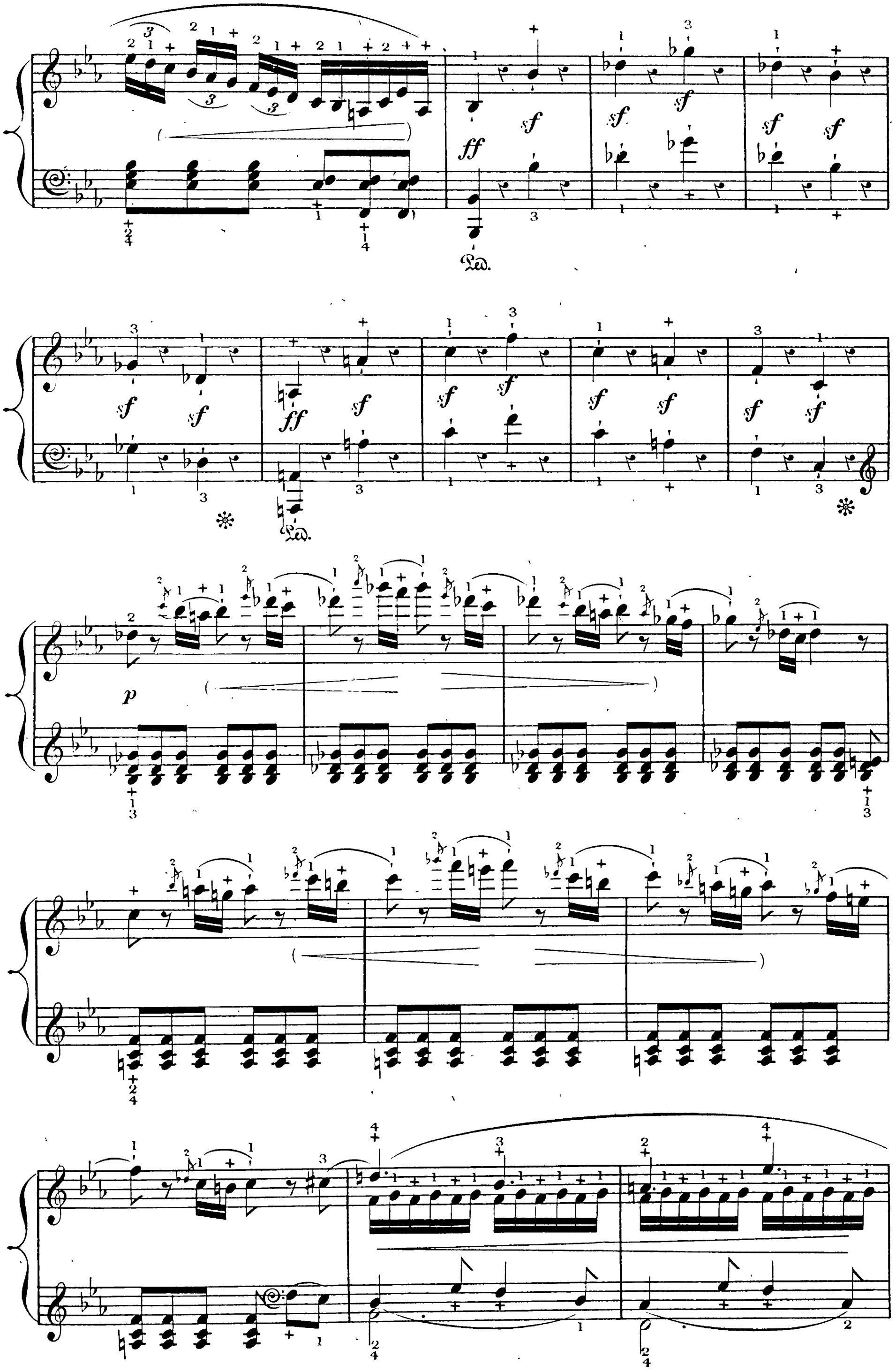
f

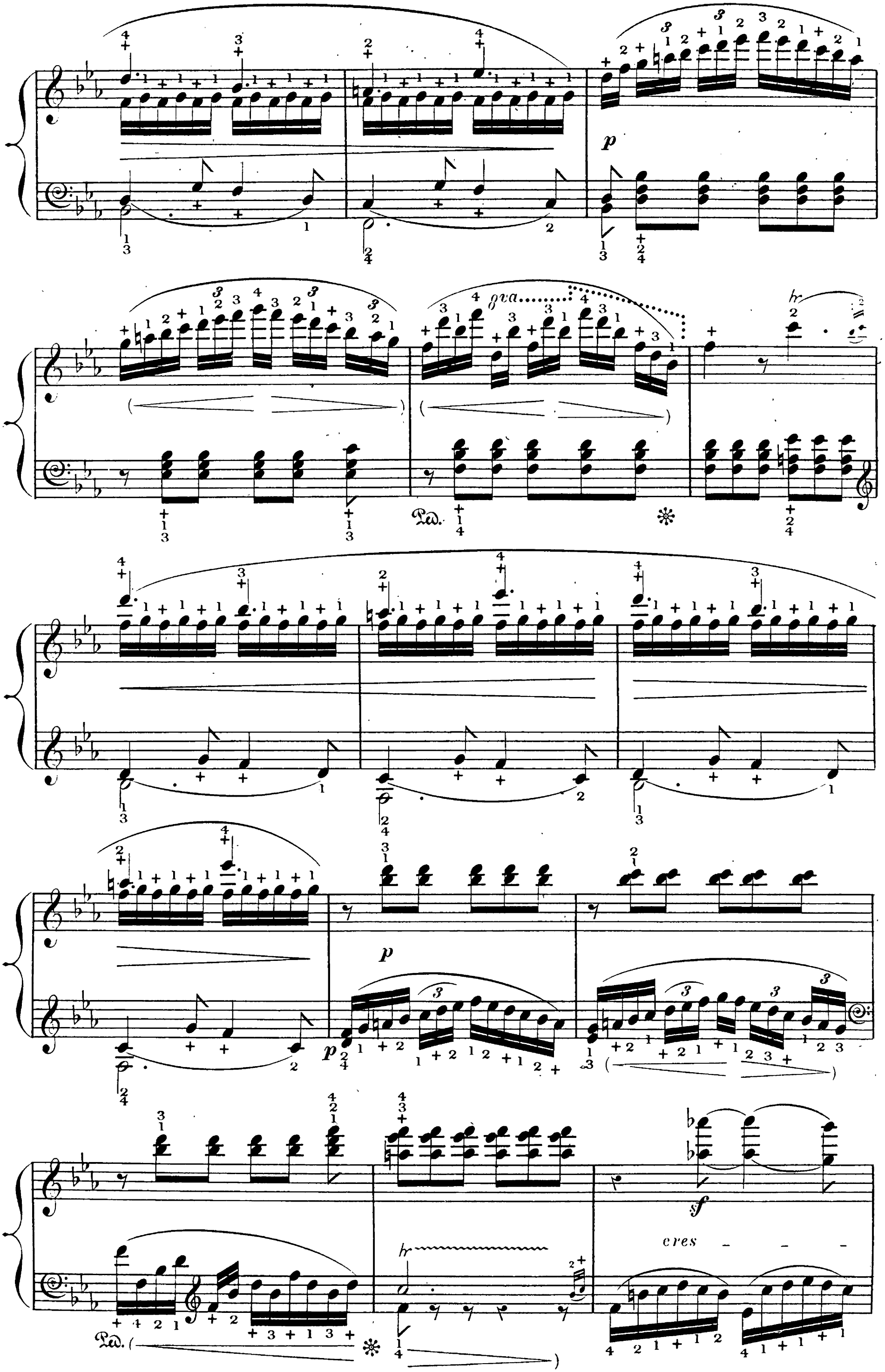
sf

ff

8va

Ped.


ff
sf
Ped.
p


p
8va
Ped.
p
p
f
cres

sf *sf* *sf* *cen*

do

ff *sf* *sf*

sf *(sf)* *(sf)* 1. *(sf)* *p* 2. *(sf)* *p*

Ped. Ped.

(p)

Ped.

(sempre *p*)

pp (poco

riten.)

(a tempo)

Ped.

p

cres - - cen -

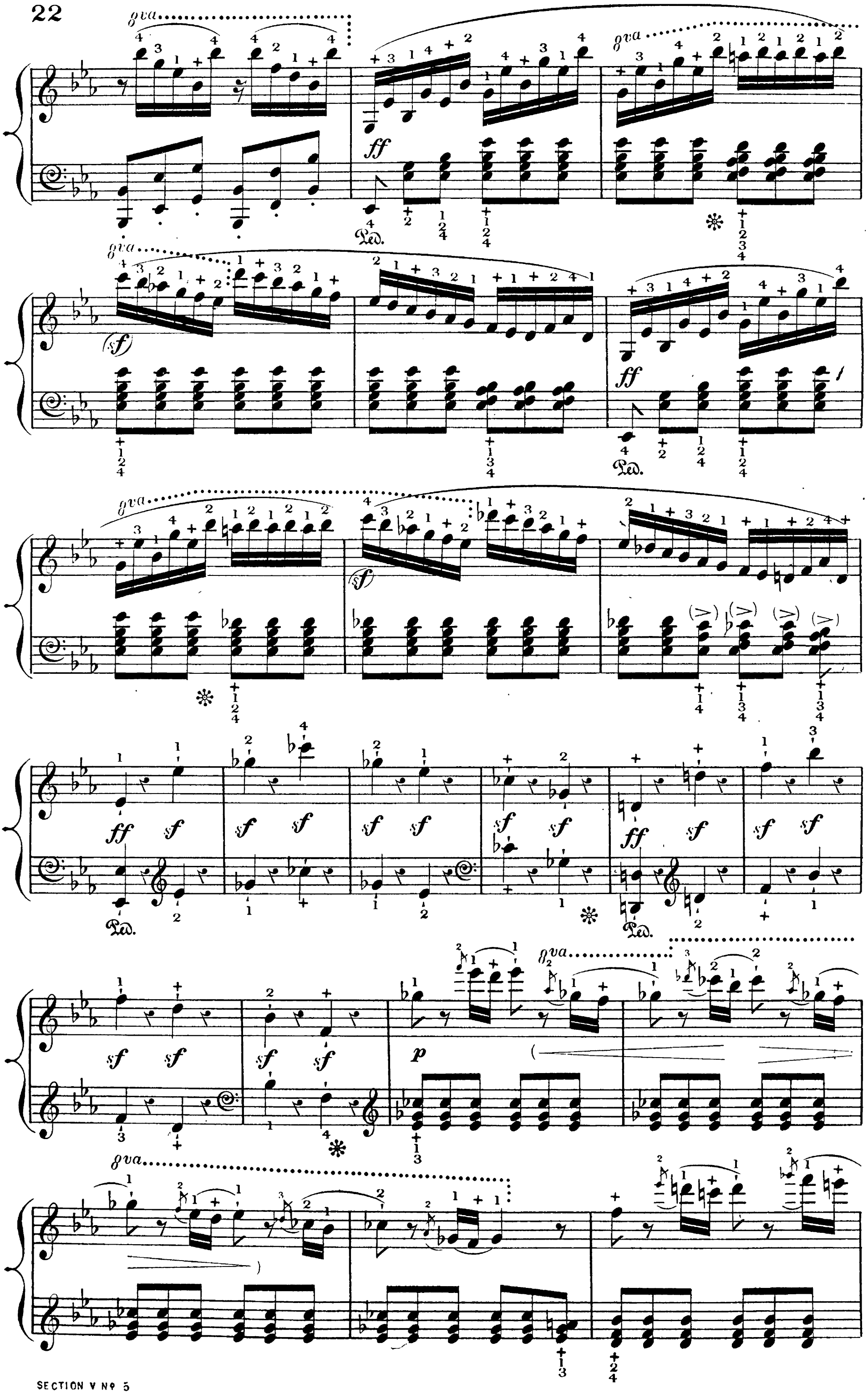
- - do

p

cres.

(sempre cres.)

8va


8va
ff
Ped.
sf
p

8va

cres

cen

do

p

cres

cen

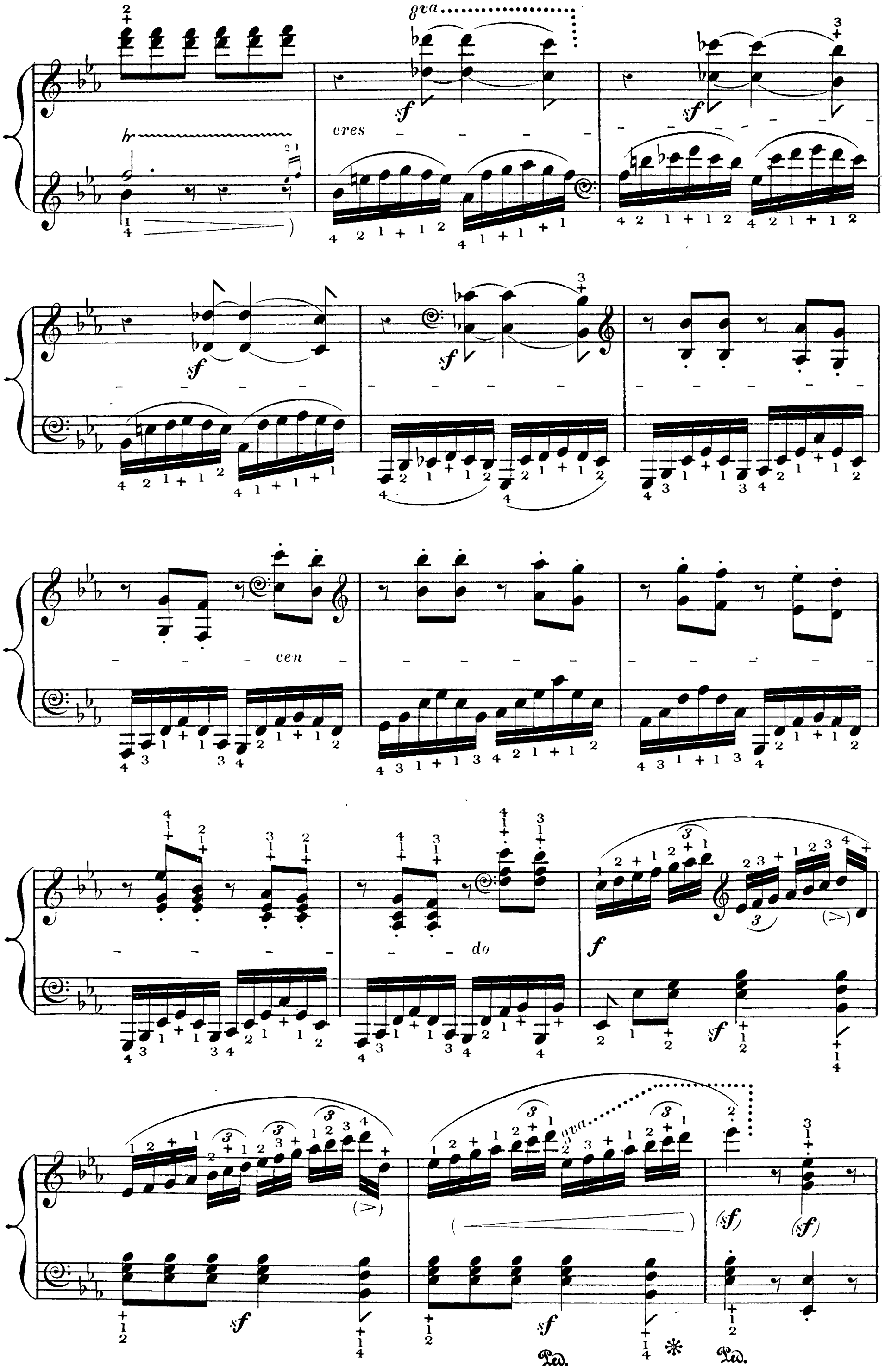
do

p

Ped.

Ped.

SECTION V Nº 5


8va
cres
cen
do
8va
Ped.
Ped.

Poco Andante M. M. (♩. = 48) (♩. = 54)

(sf) sf p

espressivo.

Ped. * Ped. * Ped. *

pp poco ritard

ff tempo Primo

8va

(cres - - cen - - do)

(sf) (sf) (sf)

Ped. Ped. Ped. *